

THE MAGICAL THEATER OF MUSIC



Office of Instructional Technology Development
South Carolina Department of Education
South Carolina ETV



Television That Teaches and Inspires

THE MAGICAL THEATER OF MUSIC



An instructional television series
presented on South Carolina ETV
in cooperation with
the Opera Department of the University of South Carolina School of Music
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Lesson guide written and prepared by Nick Rossi, Ph.D., D.Mus. (h.c.)

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INTRODUCTION

The *Magical Theater of Music* is a series of activities and learning tools designed to enlarge and enhance the appreciation and enjoyment--especially amongst pupils between the ages of nine and 14--of that generic form of music-making traditionally called *opera*, a form which we, in this program, refer to as "The Magical Theater of Music."

The young narrators, Adrienne and Jonathan, tell us that everyone loves good stories. This is what our magical theater is all about--telling stories. Some may be fairy tales, mysteries, love stories or comedies, while others may be about knights in shining armor.

Adrienne and Jonathan continue to explain that in the magical theater of music, everything, even the conversations, are sung. And it is this which makes the magical theater of *music* different from ordinary plays and television shows and movies.

In addition to seeing and hearing a humorous story told through music, this television series will provide the pupils with a very special opportunity. "What's really going to be fun," Adrienne and Jonathan tell us, "is that we not only get to see what's on stage in our theater, we are also going to go behind the scene and see how this whole magical world is put together."

Besides seeing a comical story--"The Secret Marriage"--come alive through music, and learning what takes place behind the scenes to make it possible, students will be able to create their own "magical theater of music."

Students become the librettist, composer, principal characters and singers, chorus, orchestra, and even the set designers, directors and backstage personnel.

"The Secret Marriage"

"The Secret Marriage" is the story of Carolina and Paolino, two young people very much in love. Her father, Geronimo, has recently come into some money and wants to be accepted by society, and has decided that the best way to do that is to have both his daughters, Carolina and Elisetta, marry into nobility and bring titles into the family. In order to avoid such a marriage as Geronimo wants to arrange, Paolino and Carolina have secretly run away and gotten married.

LESSON ONE: Bringing the Characters Alive (Dramaturgy)

This lesson is an introduction to *The Magical Theater of Music*. Little advance preparation is necessary for the viewing. Since the generic name *opera* has pejorative connotations in the minds of many, both children and adults, the word *opera* will not be used until the end of this series. Teachers and students may wish to refer to what they are hearing, seeing and experiencing on television as a theater of music.

Preparation for Viewing the Lesson

1. Place the following words and list of characters (*dramatis personae*) on the chalkboard. (Refer to the Glossary for definitions.)

<i>conductor</i>	<i>overture</i>	<i>cast</i>	<i>stage director</i>
<i>stage rehearsal</i>	<i>recitative</i>	<i>aria</i>	

Paolino (pah-oh-LEE-noh), a young man who works for Geronimo

Carolina (cah-roh-LEE-nah), youngest daughter of Geronimo, secretly married to Paolino

Geronimo (jeh-RON-ee-moh), a rich but rather common man

Elisetta (el-ee-SET-tah), Carolina's elder sister

Baron Robinson, a penniless, titled nobleman

Fidalma (fee-DAHL-mah), a recent widow and Geronimo's sister

Location: A European home about 250 years ago

2. Announce that the students are going to be introduced to a type of musical theater they might not have known before, one in which the entire story unfolds through music. One in which conversations are sung.
3. Because the story of "The Secret Marriage" is a bit complicated at the beginning, you may choose to relate just a bit of the story for the students.

"The Secret Marriage" is the story of Carolina and Paolino, two young people very much in love. Her father, Geronimo, has recently come into some money and wants to be accepted by society, and has decided that the best way to do that is to have both his daughters marry into nobility and bring titles into the family. In order to avoid such a marriage as Geronimo wants to arrange, Paolino and Carolina have secretly run away and gotten married.

It is at this point that the story in the opera begins. As Adrienne and Jonathan tell us in the narration which accompanies this scene, Paolino and Carolina have decided that even though her father, who is quite hard of hearing, will be rather angry when he first learns about their secret marriage, everything will be O.K. because Paolino has a plan. He has arranged a marriage between Elisetta, Carolina's elder sister, and a baron, since Geronimo wants a nobleman, a person with a title like prince, count or

baron, in the family. Paolino figures that Geronimo will be so happy to have a nobleman in the family that he will forgive Paolino and Carolina for having run off and gotten married. Paolino has arranged to give Geronimo a letter which has just arrived. It's from Baron Robinson. In it the Baron says he wants to sign a contract or an agreement to marry Elisetta. You see, though Baron Robinson may have a title, he doesn't have any money, and wants to marry into a family which has some money!

"Because the Baron is due to arrive at any moment, Geronimo calls for his family to gather around so that they may welcome him. He calls his daughters Carolina and Elisetta and his sister, Fidalma."

3. In order that the students understand the twists and turns in the plot as they occur, it is important for them to understand several of the conventions and expressions of the 18th century life in Europe, specifically *dowries*, *marriage contracts*, the expression *nobility*, and the concepts of *titles*. (Refer to the Glossary for definitions.)

In the 18th century it was the custom for parents, especially the father, to arrange the marriage for his daughters. Love had almost nothing to do with it. Fathers looked for good families of class and money with whom to form an alliance through marriage. They then offered a dowry to the prospective husband, a dowry being the money, goods and/or estate the wife brings to the husband.

4. Students might enjoy developing on the chalkboard a list of titles. The list could include:
- | | | | | |
|------|-------|----------|--------|----------|
| king | baron | baroness | count | countess |
| duke | queen | duchess | prince | princess |
5. Ask the students as they view the first television segment to:
- A. discover through listening, the different ways in which music helps tell the story
 - B. discover through listening to the music, which persons in the story have high voices and which ones have low voices

View Lesson One Video of *The Magical Theater of Music*

Post-viewing Classroom Procedure

During the class discussion which follows the viewing, as well as in all subsequent class discussions, questions posed by the teacher, and related discussions which follow, should be directed to the development of musical concepts by the students rather than questions designed to elicit a yes or no answer, or to require the parroting of involved definitions which have little meaning for the students at this state in their musical development.

The following questions and subjects posed are designed to develop important concepts about music. The printed responses that follow in each case suggest the type of concept the question posed should help the students develop. They are definitely not the answer to a question.

Concepts at first will be broad and general in nature. Through classroom discussion further references to the music and the video, and helpful guidance from the teacher, each concept should be more refined and inclusive by the end of the lesson.

1. **Musical Topics for Classroom Discussion:**

- A. In what ways does the music help tell the story? Some possible responses include:
 - a. the music's lively tempo (speed) suggests a happy, fun-filled scene
 - b. the tunefulness of Geronimo's aria--the melodies--are bright, cheerful and suggest his excitement at having found a husband for Elisetta
 - c. the harmonious, pleasant blending of voices when Geronimo summons his daughters and sister just before his aria suggest a happy time
- B. Which characters have high voices and which ones low voices?
The women's voices are higher in pitch than the men's voices (further and more detailed subdivisions of voices by range and timbre will follow in lesson two or three).
- C. Define and discuss the following: (Refer to the Glossary for definitions.)
overture recitative aria conductor orchestra

2. **Non-musical topics for classroom discussion:** (Refer to the Glossary for definitions.)

- A. What is a *stage rehearsal*?
- B. What is the *cast*?
- C. What does a *stage director* do?
- D. In the rehearsal scene, what points did Mr. Fauntleroy, the stage director, emphasize with his cast and how did he suggest cast members improve their character portrayals?
 - a. The energy level and reactions of all the characters are important in this scene.
 - b. Geronimo should show an excitement in his announcement that he has arranged a marriage for his daughter.
 - c. Elisetta, as the daughter who is always eating, should continue to eat even though she shows excitement and gratitude for Geronimo having found her a husband.
 - d. Each character on stage should react (respond) to everything that is being said and sung on stage; each should react to the development and twists of the plot as they are revealed.

3. **The Development of the Plot:**

Have the students retell the story of "The Secret Marriage" as far as it has been revealed.

4. **Introduction of Singing:**

At this point the students should have the opportunity to sing the principal melody and text of Geronimo's aria--"Now listen, listen, listen."

5. **Discussion of Singing:**

- A. If *tempo* refers to the "speed" of the beat or pulse, how would one describe the tempo of "Marriage with great nobility?"
 - a. The composer indicates the tempo as *Allegro*.
 - b. The Italian word *allegro* means : merry, cheerful, joyful."

- c. A music dictionary describes an *Allegro* tempo as "a fast tempo."
- B. If *dynamics* refers to the "loudness and softness" of a note, a melody or a passage, how would one describe the dynamics of "Marriage with great nobility?"
 - a. The composer indicates the keyboard introduction should be played *piano* (softly)
 - b. The voice enters *f*, that is, *forte* or "loudly"
 - c. A *crescendo* means "to grow gradually louder"
 - d. The music ends *ff* (*fortissimo* or "very loudly")
- C. What is the purpose of different dynamic levels within the same aria?
 - a. To provide variety and contrast
 - b. Emphasize certain words and passages of the text
- D. How would one describe the melody of "Marriage with great nobility"?
 - a. Many repeated pitches
 - b. Several phrases repeated
- E. What does this suggest musically about Geronimo as a character?
Rather common, not many different ideas, but rather the same one(s) repeated over and over.

Summary

The teacher should assist the students to summarize the discoveries they have made. A second viewing of the video would be extremely helpful at this point to reinforce these topics and discoveries.

References

Didactics

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Stories to Dramatize by Winifred Ward. Anchorage Press, Kentucky, 1954

Directing

- Directing for the Theater* by W. David Sievers (Third Edition)
Directors on Directing: Antoine to J. Littlewood edited by Cole and Chinoy
Directors Workbook by Stanley Kahan and Harry E. Stiver
Theatrical Direction: The Basic Techniques by David Welker. Allyn Bacon, Boston, n.d.

LESSON TWO: The Musical Setting

The lesson will be concerned with the musical elements which go into a production.

Preparation for Viewing the Lesson

1. Place the following words on the chalkboard for reference during the initial classroom discussion:

<i>conductor</i>	<i>overture</i>	<i>stage director</i>
<i>stage rehearsal</i>	<i>cast</i>	

It would be helpful for the students to see the *dramatis personae* listed on the board again.

Paolino (pah-oh-LEE-noh), a young man who works for Geronimo

Carolina (cah-roh-LEE-nah), youngest daughter of Geronimo, secretly married to Paolino

Geronimo (jeh-RON-ee-moh), a rich but rather common man

Elisetta (el-ee-SET-tah), Carolina's elder sister

Baron Robinson, a penniless, titled nobleman

Fidalma (fee-DAHL-mah), a recent widow and Geronimo's sister

2. Review the musical discoveries of the first lesson with references to the topics listed on the chalkboard.
3. Review the story of "The Secret Marriage" as far as it has been presented.
4. Prepare the students for the second segment of *The Magical Theater of Music*.
 - a. Ask students to listen carefully to discover the differences in the highness and lowness of both the men and women's singing voices.
 - b. Ask students to discover for themselves as many different instruments in the orchestra as possible.
 - c. Ask students to listen even more carefully than in the first lesson to the differences and similarities of *sung conversations and songs*.

View Lesson Two Video of *The Magical Theater of Music*

Post-viewing Classroom Procedure

Questions posed by the teacher and the related discussions which follow should be directed to the development of musical concepts by the pupils, rather than questions designed to elicit a simple yes or no response, or to the meaningless verbatim repetition of definitions.

The following questions and subjects posed are designed to develop important concepts about music. Concepts at first will be broad and general in nature. Through classroom discussion,

references to the music and video, and helpful guidance from the teacher, each concept should be more refined and inclusive by the end of the lesson.

Since the lesson includes a number of generic terms (soprano, violin, etc.), it would be helpful for the teacher to write each one on the chalkboard as that topic and concept are under discussion.

1. **Musical Topics for Classroom Discussion:**

A. What is a "musical coach" and what does he/she do?

Definition: (script) "His/her job is to help the singers prepare the recitatives, the sung conversations from our show."

B. What is the essential nature of a *recitative*?

Definition: (script) "In passages of recitatives, the composer has indicated the pitch, the musical tones which he wants the principals to use, but the rhythmic flow comes from the words themselves, sung in the same rhythm as though they were being spoken."

C. Why is it important for the audience to understand the words in a recitative?

Definition: (script) "The audience must understand every word, because it is in recitatives that most of the story is told. Remember that in performance the composer uses only a keyboard instrument to accompany. That's so the orchestra doesn't cover up the sound of the words."

D. What is the essential nature of an *aria*?

Definition: (script) "If *recitatives* are the conversation in our magical theater of music, we call its songs *arias*, those tuneful moments we remember and hum on our way home from this magical theater. Recitatives are accompanied only by piano, arias are accompanied by the orchestra."

E. How are *arias* titled or named?

Definition: (script) "Arias are called by the first line of words. In this case, the Baron starts to sing with these words, 'Ceremony is so tedious' and that becomes the title of his aria."

F. What are the instruments found in the orchestra for "The Secret Marriage"?

- a. There are string instruments on which musical tones are produced by drawing a bow across the strings - violins, violas, cellos (sometimes called violoncellos), and double bass (bass viol or contrabass).
- b. There are instruments that are played by the wind or breath of the player, including woodwind instruments and brass instruments (woodwind instruments include oboes, clarinets, and bassoons).
- c. The only brass wind instruments used in the orchestra are French horns (sometimes simply called horns).

G. What are the ranges of the human voice?

Definition: "Voices are usually classified according to their range--the highest and lowest pitches they can produce accurately." Men's voices, high to low, *tenor*, *baritone*, *bass*; the principal women's voices are *soprano*, *mezzo-soprano*, and *alto* or *contralto*.

H. What are the types of voices used in "The Secret Marriage"?

Sopranos - Carolina and Elisetta; mezzo-soprano - Fidalma; tenor - Paolino;

baritones - Baron Robinson and Geronimo.

2. **Introduction of Singing:**

At this point the students should have the opportunity to sing the principle melody and text of the Baron's aria, "Ceremony is so tedious."

3. **Discussion of the Singing Experience:**

A. If *tempo* refers to the "speed" of the beat or pulse, how would you describe the tempo of "Ceremony is so tedious"? Use the Glossary to define these terms:

Andantino con moto
andante

Andantino
fermata

con moto

Andante con moto

B. If *dynamics* refers to the "loudness and softness" of a note, a melody, or a passage, how would one describe the dynamics of "Ceremony is so tedious"? (Refer to the Glossary for the definition.)

C. In what ways does the music help tell the story?

- a. Rhythmically, the introduction of "Ceremony is so tedious" starts off as a march as might befit nobility and a royal appearance.
- b. Many repetitions of melodic phrases suggest a Baron who is "not used to being formal," "a humble servant."
- c. His comments about Carolina are his own private thoughts and he sings them more softly so that Geronimo and the rest of his family won't hear them.
- d. The French horns that are heard during this aria from time to time also suggest "nobility."

Summary

The teacher should assist the pupils to summarize the discoveries they have made. A second viewing of the video would be extremely helpful at this point. Review topics discovered in lessons one and two.

References

Recordings

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Noye's Fludde, Benjamin Britten. A children's opera in one act; London 425161-1

The Second Hurricane, Aaron Copland. Copland calls it "a play-opera for high school students."

The Tender Land, Aaron Copland. A folk opera for grades 9-12

Policino, Hans Werner Henze. A fairy tale after "Tom Thumb" for grades K-6; Ricordi (cassette + libretto) 135438

Amahl and the Night Visitors, Gian Carlo Menotti. MCA Classics MCAD-6218, Musical Heritage Society 912042L

The Story of Babar the Elephant, Francis Poulenc. A fantasy for grades K-6; Nimbus NI 5342

LESSON THREE: Creating Stage Sets

Lesson three is a continuation of *The Magical Theater of Music* and will be concerned with the elements which make up a "stage setting"--the style and design of the stage set, its construction and its lighting.

Preparation for Viewing the Lesson

1. Place the following terms on the chalkboard for reference during the initial classroom discussion:

tempo *dynamics* *aria* *recitative* *repetition*

Unless the students seem to feel otherwise, it should not be necessary at this point to list the *dramatis personae* on the chalkboard again.

2. Review the musical discoveries of lesson two with reference to the topics listed on the chalkboard.
3. Review the story of "The Secret Marriage" as far as it has been presented.
4. Prepare the students for this segment of *The Magical Theater of Music*.
 - A. Ask students to listen and discover how many people sing together in this sequence.
 - B. Ask students to discover what a *set designer* must know and understand before he/she starts to make a sketch.
 - C. Ask students to watch, listen, and discover on what two different works the story of "The Secret Marriage" is based.
 - D. Ask students to discover what a miniature set is and what purpose it serves.
 - E. Ask students to discover how a *lighting designer* goes about lighting a stage set.

View Lesson Three Video of *The Magical Theater of Music*

Post-viewing Classroom Procedure

As in the previous class discussions, the teacher should provide topics for the students to discuss and assist them in forming concepts about these important topics. As the discussions progress, and further reference to the music and the video are made, the concepts will become more refined and more meaningful. (Use the Glossary for definitions.)

1. **Musical topic for classroom discussion:**

What are the names for the pieces in an opera when they are sung: (1) by one person (aria); (2) two people (duet)?
2. **General topic for classroom discussion:**
 - A. What is a "*stage set*?"

- B. What is the stage director's responsibility with regard to the stage setting or scenic design?
- C. What does a *set designer* need to know before he/she can begin making a sketch for the stage set.
- D. What are the steps a designer follows when developing a stage set?
(Script) "Once the director and designer have agreed on what they want the stage to look like, the set designer must make sketches of what he sees in his mind's eye, in his imagination. He then shows them to the director for approval. Having agreed on a design, the set designer must make a set of working drawings, a set of plans that the carpenters who are to build the set can follow. The designer also makes a miniature of his set design so that everyone working on the show will always know exactly what the finished stage set will look like."
- E. On what other works of art and literature is "The Secret Marriage" based?
(Script) "The story of "The Secret Marriage" is based on a play called "The Clandestine Marriage" which really means "The Secret Marriage," as well as on paintings by the old English painter Hogarth, both the director and designer look at these to see if they provide any inspiration or clues as to what they want to see on stage."
- F. What purpose does a light designer serve?
(Script) "It is the light designer's job to sit at his control board and select the properly colored spotlights on stage that will make Geronimo's living room look like a real room."
- G. What are the purposes of stage lighting?
(Script) "In order to make the stage set look right, the designer must keep in mind the lighting motivation--from where in our imaginary stage world is the light supposed to come."

The following are the functions and objectives of stage lighting.

- a. provide visibility
- b. help establish time and place
- c. assist in creating mood
- d. reinforce the style of the production
- e. provide focus on stage and create visual compositions
- f. establish a rhythm of visual movement
- g. reinforce a central visual image.

3. **Introduction of Singing:**

At this point the students should have the opportunity to sing the principal melody and text of the duet, "A contract is a contract, is a contract."

Since it is a duet, the class could be divided into two groups, the first singing the first stanza which consists of the words of Geronimo, and the other half singing the second stanza which are the words of the Baron.

4. **Discussion of the Singing Experience:**
- A. If *tempo* refers to the "speed" of the beat or pulse, how would you describe the tempo of the duet, "A contract is a contract?"
 - a. The composer indicates the tempo as *Allegretto*.
 - B. If *dynamics* refers to the "loudness and softness" of a note, a melody or a passage, how would one describe the dynamics of "A contract is a contract?"
 - a. The music starts *p* (piano or softly), then becomes *pp* (pianissimo or very softly).
 - b. At the repetition of the word "A contract is a contract" the music is *f* (forte or loud).
 - c. The interlude "No matter what" is *pp* (pianissimo or very soft).
 - d. The climax at the end is *ff* (fortissimo or very loud).
 - C. What relation might the dynamics have with the musical and dramatic impact of the duet?
 - a. Basically, it starts softly and ends very loudly suggesting that Geronimo might have started off with the Baron in a mildly calm manner, but getting angrier and louder as he makes his point about a contract.
 - b. The softer phrases in the middle might suggest words that Geronimo mumbles to himself ("My daughter will you marry" the first time it is sung).
 - D. Are there any repetitions in the duet?
 - a. The text itself is repetitious, "contract is a contract, is a contract."
 - b. The pitches to which this text is set are repetitious, the same pitch repeated over and over except for the end of the phrase and the last syllable.
 - c. The musical phrase of four notes, (no mat-ter what) is an ascending four-note pattern which is repeated as are the words three times by the voice, then three times by the accompaniment, then three more times by the voice.

Summary

The teacher should assist the students in summarizing the discoveries they have made. A second viewing of the video would be extremely helpful at this point to reinforce these topics and discoveries.

The discoveries could include the following points and topics.

- ♦ tempo dynamics duet stage set
- ♦ repetition as a design element
- ♦ director's responsibility toward stage set
- ♦ factors involved in developing a stage set or design
- ♦ scenic designer and his task
- ♦ steps a designer follows with relation to sketches, working plans and model (miniature set)
- ♦ basis of the story, plot and text for "A Secret Marriage"
- ♦ lighting designer's responsibility to a show
- ♦ motivation in light design
- ♦ purposes of stage lighting

Review the plot and story of "The Secret Marriage" up to this point and, if the students are interested, make some conjectures as to how the story might develop from this point.

References

Set Construction

Scenery for the Theatre by Harold Burris-Meyer and Edward C. Cole. Little, Brown, Boston, 1971

Stage Scenery: Its Construction and Rigging by Arnold S. Gillette. Harper, New York, 1960

Set Design

An Introduction to Scene Design by A. S. Gillette. Harper, New York, 1958

Scene Design and Model Building by Leslie Allen Jones. Walter H. Baker, Boston, 1939

Sceno-graphic Techniques by W. Oren Parker. Carnegie-Mellon University, Pittsburg, 1964

Set Painting

Notes on Scene Painting by Bradford Ashworth. Whitlock, New Haven, 1952

An Introduction to the Language of Drawing and Painting by Arthur Upham Pope. Harvard University Press, Cambridge, 1929

Stage Management

Stage Management: A Guidebook of Practical Techniques by Lawrence Stern. Allyn Bacon, Boston, n.d.

Stage Management and Theatrecraft by Hendrik Baker.

LESSON FOUR: Costuming

Lesson four is concerned with costuming the singers and the use of wigs and special stage make-up.

Preparation for Viewing the Lesson

1. Place the following terms on the chalkboard for reference during the initial classroom discussion. (Refer to the Glossary for definitions.)

<i>libretto</i>	<i>character</i>	<i>cravat</i>	<i>waistcoat</i>
<i>breeches</i>	<i>wig</i>	<i>stage make-up</i>	

Unless the students seem to feel otherwise, it should not be necessary at this point to list the *dramatis personae* on the chalkboard.

2. Review the story of "The Secret Marriage" as far as it has been presented.
3. Introduce the word *libretto* at this point. It is not mentioned nor described in the video.
4. Suggest that in viewing the video, the students:
 - ♦ discover what a costumer is and what he/she does
 - ♦ discover the purpose of a costume
 - ♦ discover the significance of a wig in the 18th century
 - ♦ learn the names of the different parts of a man's clothing in the 18th century
 - ♦ discover the purpose of stage make-up and how it differs from real life.

View Lesson Four Video of *The Magical Theater of Music*

Post-viewing Classroom Procedure

The teacher should provide topics for the students to discuss, and assist them in forming concepts related to these important topics. As the discussion progresses, and as further references to the music and video are made, the concepts will become more refined and meaningful.

1. **Musical topics for classroom discussion:** (Refer to the Glossary for definitions.)
 - A. What is a *libretto*?
 - B. What is a *finale*?
 - C. What is an *ensemble* number in an opera?
2. **Non-musical elements for classroom discussion:**
 - A. What is a costumer and what does one do?

The costumer is the person responsible for all the costumes, wigs, and 18th century shoes we see on stage.

B. What purpose do costumes serve?

Stage costumes should meet the following requirements:

- ♦ help establish the tone and style of a production
- ♦ indicate the historical period, and locale in which it occurs
- ♦ indicate the nature of individual characters or groups, (a) their stations in life; (b) their occupations, and (c) their personalities
- ♦ show the relationships among the characters--separating major characters from minor ones, and contracting one group with another
- ♦ where appropriate, symbolically convey the significance of individual characters or the theme
- ♦ meet the needs of individual performers--making it possible for an actor or actress to move freely in a costume, or when required to change quickly from one costume to another
- ♦ be consistent with the production as a whole, especially with other visual elements.

C. What are the essential parts of a man's 18th century wardrobe?

- ♦ shirt
- ♦ cravat
- ♦ waistcoat
- ♦ doublet--"close fitting body garment"
- ♦ breeches

D. What do costumes help establish on stage about a character?

They help establish a person's age, character (humorous, evil, frivolous, etc.), role in life(merchant, doctor, commoner, baron, housewife, etc.).

E. What was the purpose of a wig in the 18th century?

The wig, an artificial head of hair worn in the theatre or as personal adornment, disguise, or symble of office.

F. What purposes does stage make-up effect?

- a. Highlight facial features.
- b. Application of cosmetics is often essential where the age of the character is involved.
- c. Make-up serves as an additional tool for the performer in creating an image on stage.

3. Introduction of singing:

At this point the students should have the opportunity to sing the concluding melody of the finale from "The Secret Marriage."

Since it is on-stage, an ensemble number, it might be fun to divide the boys and girls in the class into the "boys chorus" and the "girls chorus," everyone singing the opening section, then boys singing when it says "boys" and similarly girls singing when it says "girls."

4. **A discussion should follow the singing experience:**
- A. If *tempo* refers to the "speed" of the beat or pulse, how would you describe the tempo of "What a marvelous occasion?"
The composer indicates the tempo as *Piu allegro*. In Italian, *piu* means "more," and *piu allegro* is described as "more quickly."
- B. If *dynamics* refers to the "loudness and softness" of a note, a melody or a passage, how would you describe the dynamics of "What a marvelous occasion?"
It begins *f* (*forte* or loudly). When it divides between the men's and women's voices on stage, or between the boys' and girls' voices in our edition, the boys' and mens' parts are marked *p* (*piano* or softly) while the womens' or girls' parts are marked *f* (*forte* or loudly).
- C. There are rests indicated for the voices between the syllables of the phrase "feast and cel - e - bra - tion" while there are dots above or beneath the notes in the piano accompaniment (*staccto* marks indicating "a reduction of its written duration."). What purpose do these rests in the middle of words and *staccato* notes for the piano suggest?
- ♦ a crispness and vitality in the performance
 - ♦ the sound of celebration and joy

Summary

Students should be assisted in summarizing the discoveries they have made. A second viewing of the video would be extremely helpful at this point to reinforce these topics and discoveries.

The discoveries could include the following points and topics.

<i>libretto</i>	<i>finale</i>	<i>ensemble</i>	<i>staccato</i>
<i>costumer</i>	<i>character</i>	<i>cravat</i>	<i>waistcoat</i>
<i>doublet</i>	<i>breeches</i>	<i>wig</i>	<i>stage make-up</i>

Review the plot and story of "The Secret Marriage," responding to how the story actually ended as contrasted with the possible suggested endings the pupils made at the end of the last lesson.

References

Costumes

Historic Costume in Pictures by Braun and Schneider. Dover Publications, Inc., New York, 1975

Historic Costumes for the Stage by Luch Barton

What People Wore by Douglas Gorsline. Bonanza Books, New York, 1952.

Makeup

Stage Makeup by Richard Corson

Three-Dimensional Makeup by Lee Baygan

LESSON FIVE: "The Secret Marriage" in Performance

This final lesson is a continuation of *The Magical Theater of Music* and the *finale* or conclusion. It is a condensed 30-minute performance of Domenico Cimarosa's comic opera, "The Secret Marriage." (The entire work, unabridged, lasts slightly over two hours in performance.)

Preparation for *The Magical Theater of Music*

1. Place the following on the chalkboard for reference.
"The Secret Marriage" - a comic opera by Domenico Cimarosa
2. Although the teacher may choose to develop a bulletin board display earlier, there should be a display made up of pictures in this guide of the six cast members--Paolino, Carolina, Geronimo, Fidalma, Elisetta and Baron Robinson. The display should also include a picture of the stage set.
3. Review the story of "The Secret Marriage."
4. Discuss the characters/singers found in "The Secret Marriage," both with reference to their musical character and their appearance on stage. Reference should be made to the bulletin board display for their physical appearance; if possible, refer to earlier lesson videos for the musical sounds of the six characters.
5. Discuss the principal forms of music found in "The Secret Marriage." These would include overture, recitative, aria, duet, ensemble and finale.
6. Sing through the four musical excerpts.
7. Introduce the concept of *opera*, and that is the correct generic name for what the students have been listening. For the teacher's reference, one or two of the better definitions of opera are: "A drama in which the music is the essential factor comprising songs with orchestral accompaniment." (Harvard Dictionary of Music) "A dramatic work in which the whole, or greater part, of the text is sung with instrumental accompaniment." (*The New College Encyclopedia of Music*)
8. Introduce the name of the composer and the librettist, Giovanni Bertati. Since the actual lives of the composer and librettist have little direct bearing on the enjoyment of "The Secret Marriage," little attention need be paid to these two individuals. Following the 30-minute performance, a few of the interesting details of the life of Domenico Cimarosa could be related to the class if time and interest suggest it.

ACTIVITIES

CREATING YOUR OWN MAGICAL THEATER OF MUSIC

Creative learning is one of the most meaningful and interesting ways of acquainting oneself with anything. If the students have enjoyed the series, *The Magical Theater of Music*, let them create their very own magical theater of music.

Since everyone loves stories, whether they be mysteries, romances, comedies or tales of knights in shining armor, it is only natural to want to re-tell stories. What could be more exciting and creative than to tell a story through the use of music, a combination of drama and melody, an experience which should involve every student in class in some capacity.

The idea behind a student-created magical theater of music is not to try and rival Verdi or Puccini, Wagner or Strauss. The purpose is to release the creative energies and ideas which all students possess.

There are a great many ways in which an opera can be created and produced. The following outline is only one suggestion. It is up to you and your class as to how you choose to proceed.

Creating the *Libretto*

It would seem best to proceed as do most opera composers--start with a book or *libretto*, the story of the opera. Choose a work of literature as the basis of an opera--anything from *Pinocchio* to *Beauty and the Beast*. It would seem easiest and wisest to start with a work which has both a story and some music associated with it such as a ballad which tell stories. Among the ballads studied and sung in elementary school are such classics as *John Henry*, *Barb'ry Allen*, *Sweet Betsy from Pike*, *Casey Jones*, *Jesse James*, *Down in the Valley*, and *The Erie*.

Should you elect to use one of these or a similar ballad as a basis, the following steps would be a logical sequence which could be followed.

Developing a Theater Company

Every student should have at least one specific responsibility. There is no single way to proceed in selecting the company, but several factors should be kept in mind. The students interest in specific positions--composer, singer, instrumentalist, etc., would be a key factor for making choices. If mistakes are made in the first assignment of positions, later adjustments and readjustments can be made.

Librettist or Librettists

Select from volunteers and interested students one or two people to serve as librettist or librettists. These librettists should divide the story of the folk ballad into scenes, assigning a setting for each (a home, barn, the corn field, etc.). They should then select a "cast" drawn from the characters represented in the ballad, describing what they believe each character should look and act like.

The librettists should then write in sequence the text each character is to sing in this production. The text may be limited to the words which appears in the original folk ballad, or additional phrases and/or stanzas may be added.

This text, the *libretto*, could then be written and photocopied so all of your Magical Theater of Music Company may have a copy from which to work.

Composer or Composers

Select one or two students to serve as the composers. Since the principal melody of the folk ballad is already established, these composers will need to adapt that melody to fit the text the librettists have concocted.

Because it is highly unlikely that the young composers in the classroom can write their melodies in staff notation, it would be wisest to develop the melodic lines--the arias, duets, and ensemble pieces--by rote, recording them as they are developed and perfected on a cassette recorder for future use.

The composer and librettist will need to divide the story into scenes. They will need to decide which line or lines of the text and music need to be expanded and enlarged into a song (an *aria*), and which lines of text tell of important actions or thoughts and should be separated from the ballad's original tune and set as *recitative*, as sung/spoken speech-narratives.

The composer will need to develop a *dramatis personae* deciding what type of person each character represents musically and physically. The composer will need to decide if certain sections of the original ballad need to be sung by a chorus, or would work best as a *duet* or *trio*.

In addition to the original melodies the composer decide to create for the recitatives, and perhaps for the arias and choruses, additional folk songs and their melodies can frequently be interpolated to fill out the work.

The Orchestra

The core of an exciting and musically moving magical theater of music is an orchestra. The class will need to develop its own orchestra. There are no parameters for developing and creating an orchestra. It should logically be made out of the talents that exist among the students. In addition to those taking lessons in piano, trumpet, clarinet, or violin, consider some of the more unusual instruments. Your orchestra could include a kazoo, a musical comb, drums, harmonicas, guitars, banjos or ukeleles.

The Chorus

The librettist and composer should decide whether their creation is going to need a chorus. Choruses are very good for helping to tell the story when it becomes impossible or too lengthy to have the characters in the drama explain or tell something.

Students should be chosen who like to sing and can "carry a melody" or sing in harmony. Once selected, the chorus will need to practice the music assigned.

Chorus Master/Mistress

A chorus needs a director, a student who can rehearse them in their music to make corrections and improvements as they practice. The chorus master/mistress will need to consult with the conductor to establish the correct tempo for each number in the theater piece which they are responsible to sing. The chorus may sing in unison, or divided into two parts--boys' voices and girls' voices--or the high and low voices, as was done in *The Magical Theater of Music* project.

The Cast

One of the most important ingredients in *The Magical Theater of Music* is the quality of the soloists. The libretto should indicate which roles are for girls voices and which for boys voices, and might even indicate which are for high and low girls and boys voices. Once the class has had an opportunity to sing through several of these melodies, auditions should be held.

It might be more interesting and more democratic to allow the class to select the best singer for each role (probably by written, secret ballots). Once each role has been assigned, then each soloist needs to practice his/her own music before working with the orchestra.

Coach

If there is one student who plays the piano or flute, clarinet or trumpet, he/she would make a good coach to help teach the singers their solo music. The coach should work with the conductor in deciding how fast and slow, how loud and soft every phrase should be.

The Director

The director should not only have creative ideas about the cast, drama and the costumes, but should have an ability to lead people in rehearsals and help them develop the characters of the story which the librettists have created.

The director will establish a rehearsal schedule, work with the singers, coach, conductor, and also work with the set designer, costumer, and lighting designer to help develop an overall dramatic concept for the show.

Set Designer

A student should be selected who has some artistic talent in drawing and painting. It will then be that person's job to make a sketch of what the stage set should look like. This design should be shown to the director for approval. The set designer will then need to work with the stage crew in building the set.

Stage Crew

The stage crew will build and paint the stage set, and see to its placement "on stage" for the performance.

Costumer

A student should be selected to serve as the costumer, one who can choose from available clothes what would be appropriate for the characters they are portraying.

Lighting Designer

The lighting designer may have much or little to do depending on the location which the class intends to use for the performance.

Most school auditoriums have a method of dimming the lights and turning on lights (spotlights and/or floodlights) already installed on stage. The lighting designer needs to work within the frame of the available units to establish which lights should come on and when, colors and intensities.

The "lighting design" needs to be worked out with and approved by the director.

Make-up Person

One or more students can be selected as make-up artists. They should equip themselves with a mascara pencil which can be used to draw mustaches, sideburns, and age lines easily. Glue-on mustaches and wigs are sometimes available around Halloween, and with a little spirit gum can be successfully used on stage.

Public Relations

In order for the public to know about the forthcoming production of your magical theater piece, some publicity is needed. To publicize your student opera, the PR person should create, or have an art student create a poster which can be photocopied and distributed around the school and in neighborhood stores. The poster should carry the title (in large type) as well as some, or all of the following information:

- place, date, and time of performance
- where and how tickets may be purchased (if applicable)
- name(s) of all students and their participation (role).

A printed program should also be developed. In addition to the information contained on the poster, the program should also include:

- names of every member of the orchestra
- names of every member of the chorus
- names of stage crew and manager
- names of everyone who has worked on the production and the names not listed elsewhere.

House Manager

The space the audience is to occupy is very important. The house manager's responsibility is to see that seating is appropriate, the room is clean, well-lighted and comfortable. The house manager needs to check with the stage manager to be certain that everything on stage is in order and that it appears as the stage manager and director want it to be seen when the audience enters.

If there is to be more than one performance the house manager makes certain that the house is put in order for the next performance.

Additional Personnel

While the list includes most positions normally associated with either a professional or amateur theater, other positions can be created to fill the need either of giving additional students a responsibility or of completing jobs which need to be done.

Such personnel could include: photographer, accountant, music critic, recording engineer and gofer.

BUILDING AND PAINTING SCENERY

Although the traditional method of creating a stage set is through the use of flats and drops, there are easier, less-expensive ways of creating stage settings for classroom and small auditorium productions.

Flats, the standard unit for most professional stage sets, are simply large frames (usually 4' wide by 12', 14' or 16' high) made of 1" x 3" white pine covered with either unbleached muslin or E-duck canvas which has been sized (treated with a gluey whitewash to stretch the canvas and make it taut for painting).

An easier and far more inexpensive type of stage set can be built from cardboard. A visit to your local electric household appliance store will put you in touch with an endless source of large pieces of cardboard--the sides of the cardboard cartons used for packing refrigerators for example.

Because these large pieces of cardboard will tend to curl or warp a bit when painted on one side, it is suggested that small scraps of wood be used to frame them from the backside. Triangular pieces of cardboard and additional strips or sticks of wood can be used to support the stage set. Units (cardboard flats) can be "tied" together by use of strong, self-adhesive tape.

While there are standard dimensions for flats, you are limited in size for cardboard units only to the extent that each unit (or cardboard flat) is the same size or smaller than the sides of the refrigerator cartons.

In Illustration 1 you will see two types of cardboard units: Unit A which is a little over 6' tall by 9' wide and can serve as the back of a stage set, and Unit B which is a smaller unit, only about 3' in height which can be used as a ground row in front of the taller backing unit to suggest hedges, low brick walls, and such.

You will need cardboard sides of cartons which are usually slightly larger than 3' x 3', plus 80 feet of self-adhesive tape to be used as a ground row in front of the taller backing unit to suggest hedges, low brick walls, and such. The back sides of two cardboard stage units--a 6' tall backing unit and a shorter 3' tall ground row for placing mid-stage to give depth to the set.

If your opera or magical theater piece contains several scenes which require different backgrounds, there is an interesting method of creating such sets for quick changes. Use individual stage persons inside each stage unit. (See Illustration 2) Basically, each unit is triangular and has three separately designed faces. By turning around, the stage set turns and changes! If you use three such units there is a possibility of creating 81 different stage pictures!

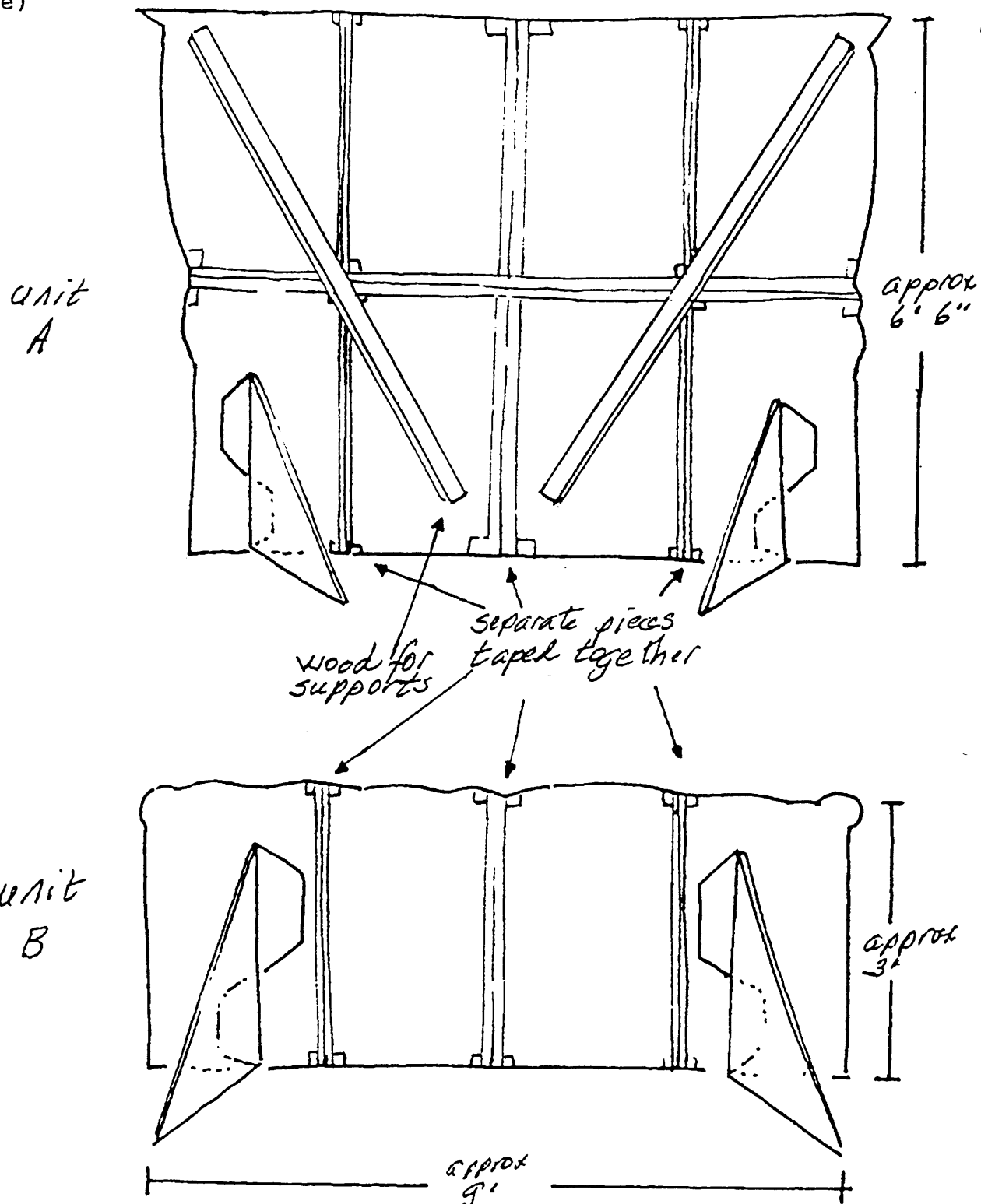
The construction of these triangular units is very similar to that used for making cardboard flats. The principal difference is that a disguised eye-hole must be located in each unit so that the stage hand inside can see where he/she is and where he/she must move on each set change.

There are a variety of ways in which these triangular flat units can be employed and deployed. By painting the unseen portions of each of these triangular units differently, a forest could disappear to reveal that the entire set of seven panels in an interior. Another change could be instigated by moving the triangular panels to the center of the stage and masking (or hiding) the fixed interior panels. A piece of blue cloth on the floor of the stage could represent a river.

When it comes to painting the scenery, several steps should be followed:

1. If the sketch of the stage set has been drawn on grid paper, the design can be accurately transferred to the flats by drawing in blue chalk a grid on the cardboard which is proportionally larger than the original drawing.
2. Once the grid in blue chalk has been drawn on the flat(s), transfer the design in white chalk.
3. In painting the flats, two kinds of paint may be used successfully in the classroom: tempera and water base paints. In either case, paint may be thinned with water, and the brushes may be cleaned after use with water. The more brilliant colors--solid reds, yellows, oranges and turquoise blue--are more easily obtained in tempera paints, although tempera paints are more expensive per square foot than water base paints. Brushes can be of any type recommended for use with water base paints. Generally, several brushes are needed: narrow one-half inch and one inch for detail work, three and four inch for laying in large areas.
4. Background areas should be painted in first.
5. After the base coat has dried, details may be painted in. Ordinarily it is not necessary to sketch in chalk the details of tree trunks, etc., although edges of houses, handle rails of stairs, and so on--anything that should have a very straight edge--should be sketched in chalk with a straight edge. If it is difficult for the artists to paint a straight edge, masking tape may be used. It is important when using masking tape to remove it, especially from cardboard, as soon as the painting has been accomplished. Water base paints do not form a firm bond to card board. Some paint frequently flakes off when masking tape is removed if it has been placed on top of a previously painted area.
6. If a considerable amount of detail needs to be painted on the flat, magic markers in solid shades of brown, green and red may be used on top of painted surfaces.

(You will need cardboard sides of cartons which are usually slightly larger than 3' by 3'; plus about 80 feet of self-adhesive tape)



The back sides of two cardboard stage units: a 6' tall backing unit (unit A) and a shorter 3' tall ground row for placing mid-stage to give depth to the set.

Illustration 1



*assembled
unit*

Illustration 2

MAKING COSTUMES, WIGS AND MASKS

While in many instances the story of an opera or piece for the "Magical Theater of Music" could be costumed in the clothes the pupils wear to school everyday, wearing a special costume for a performance makes it a very special occasion. Depending on the story and setting of your opera, many items of clothing for costumes may be found in the closets of your students--items outworn for a variety of reasons. Used clothing may be purchased from church bazaars and Goodwill stores at inexpensive prices.

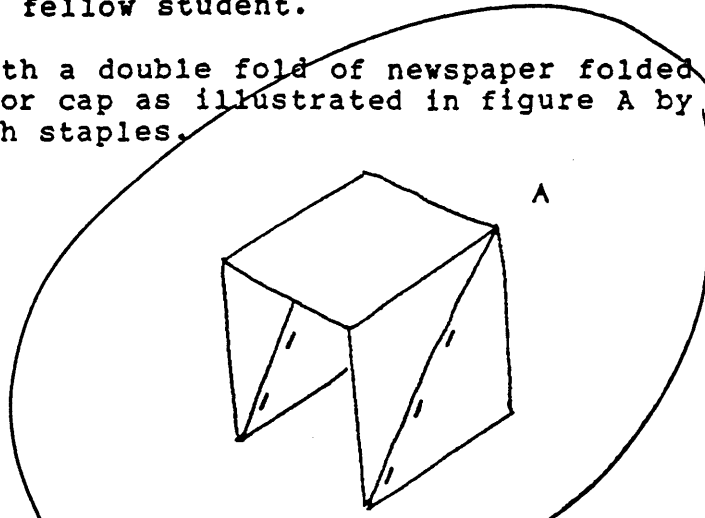
Since it is highly unlikely that you have a true seamstress in class, alterations are best made with a pair of scissors and lots of safety pins. If this is to be a truly class project, calling on a mother or two to assist in sewing is hardly within the rules of the game. Making a wig (a very large, noble one) is extremely inexpensive and relatively easy although it takes considerable time a patience. For the wig-making process scissors, a stapler, old newspapers, one or two glue sticks, a styrofoam wig stand, or a patient fellow student is needed.

1. With a double fold of newspaper folded in half, make a bonnet or cap by closing the sides with staples. (See example A)
2. Prepare three base strips (about 4"x18") which will become the base to which the curls will later be attached. Fold each in thirds lengthwise and staple securely both sides. (See example B)
3. Prepare a quantity of strips for the curls by cutting the newspapers into pieces. Prepare the curls one by one with a glue stick. Leave about one-quarter inch at the base of the curl for attaching to the base. This will allow the curls to overlap when properly mounted. (See example C)
4. Mount the individual curls on the three prepared strips. Mount each curl one by one so that the curl being added covers the base strip of the last curl which is mounted on the base strip. Proceed from top to bottom.(See example D)
5. When the three base strips are completed with their curls, very carefully attach them to the wig base (the bonnet or cap) attaching the base strips with a stapler. (See example E)
6. Cover any vacant spots in the base (the bonnet or cap) with additional curls.
7. For the two long vertical curls, cut strips from the newspaper about 4"x18" and form them into cones. Staple the cones closed and attach them to the wig base with the large part of the cone at the top.

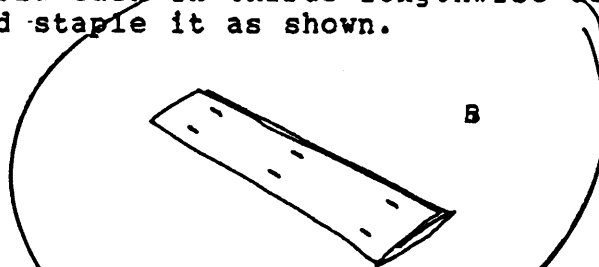
Costumes can be created to resemble many designs--early American characters, cowboys, and plain people--as well as European and middle eastern people of various countries and periods. The use of old, cast-off clothing which has been cut, tucked and pinned, and to which additional pieces of cloth and/or construction paper or kraft paper in large pieces have been cut and attached by means of staples.

For the wig-making process scissors, a stapler, old newspapers, one or two glue sticks, a styrafoam wig stand or a patient fellow student.

1 With a double fold of newspaper folded in half, make a bonnet or cap as illustrated in figure A by closing the sides with staples.

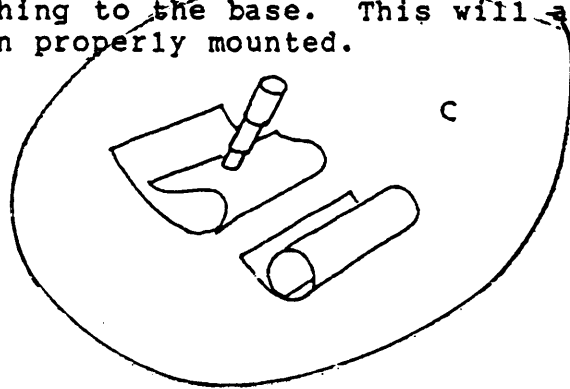


2 Prepare three base strips (about 4" by 18") which will become the base to which the curls will later be attached. Fold each in thirds lengthwise as illustrated in figure B, and staple it as shown.

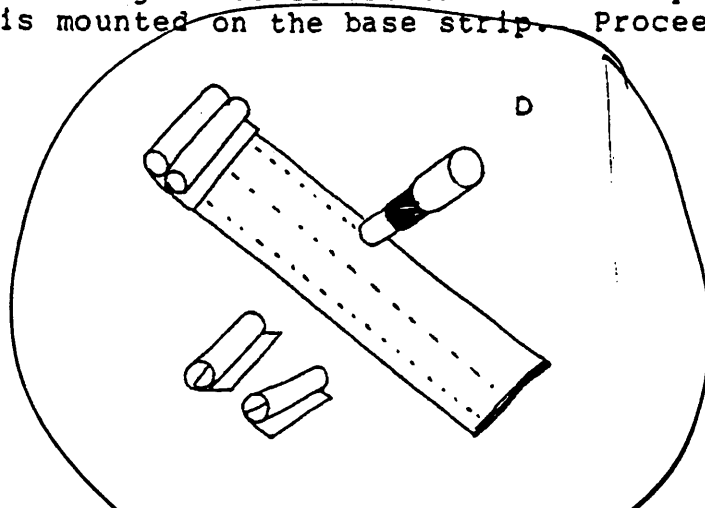


3 Prepare a quantity of strips for the curls themselves by cutting the newspapers into pieces as seen in figure C.

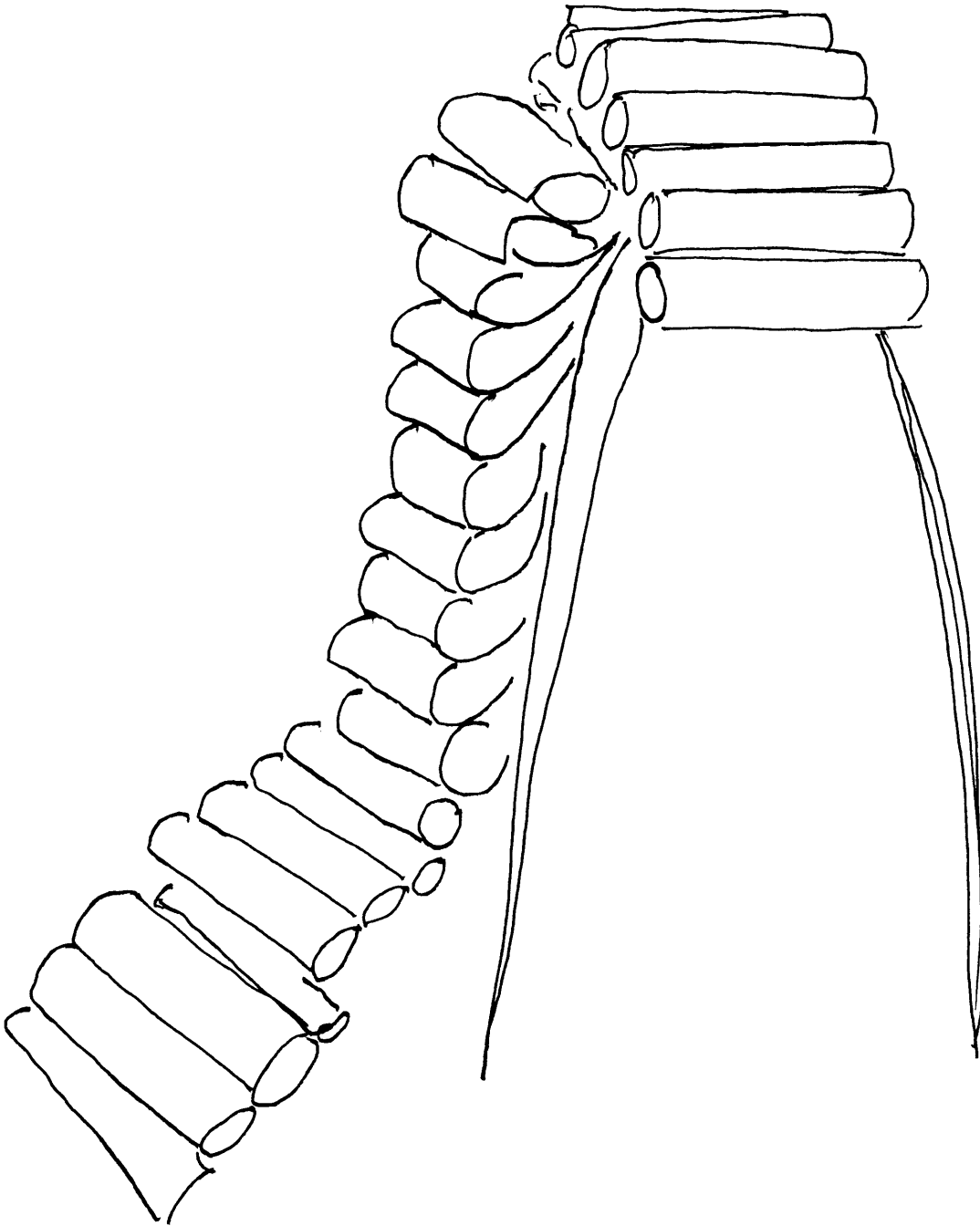
4 Prepare the curls one by one with a glue stick as illustrated in figure C. Leave about 1/4" at the base of the curl for attaching to the base. This will allow the curls to overlap when properly mounted.



5 Mount the individual curls on the three base strips prepared in step number two above. They should be mounted as shown in figure D below. Mount each curl one by one so that the curl being added covers the base strip of the last curl which is mounted on the base strip. Proceed from top to bottom.



6 When the three base strips are completed with their curls, very carefully attach them to the wig base -- the bonnet or cap -- completed in step 1 above, attaching the base strips with a stapler.



Exemple E

REFERENCE MATERIAL FOR THE TEACHER

Included in the following pages is informational background for "The Secret Marriage," Domenico Cimarosa, pictures of the characters Paolino, Carolina, Elisetta, Fidalma, Geronimo, and Baron Robinson, and the stage setting for the bulletin board.

"The Secret Marriage" by Domenico Cimarosa by Nick Rossi and Talmage Fauntleroy*

Tuesday, the seventh of February 1792, is a date unique in the annals of opera. For on that afternoon two hundred years ago, the world premiere of an opera at the Imperial Theater in Vienna was so enthusiastically enjoyed by Leopold II -- *Il matrimonio segreto* ("The Secret Marriage")--that the emperor invited the entire cast to the Imperial Palace for dinner. He then requested that the complete opera from Overture to Finale be repeated at the theater after supper as an encore. Such a thing had never happened before, and has never happened since!

The Emperor was not the only one fascinated by the musical delights of this comic opera. Giuseppe Verdi spoke of it in a letter to a friend as "a true musical comedy for it has everything an *opera buffa* should have." Stendhal, the great champion and biographer of Rossini, seemed to have what one might today call a "Cimarosa complex." He worshipped Shakespeare, adored Mozart, and eventually wrote a glowing appreciation of Rossini. But Cimarosa represented to him the quintessence of Latin grace, freshness of color, and exuberance of spirit--the warmth and sunshine of his foster land, Italy. Stendhal actually went so far at one time as to say that he seriously wished that Cimarosa, and not Mozart, had composed *Le nozze di Figaro* ("The Wedding of Figaro").

"I would gladly undertake a lengthy journey or even imprisonment if only I could listen to those divine melodies," Stendhal has commented, "surely the most beautiful that it is possible for the mind of man to conceive."

On the occasion of a brilliant revival of *Il matrimonio* in 1884 in Vienna, the always sober and severe music critic, Eduard Hanslick, went so far as to write: "Full of sunshine--that is the right expression for Cimarosa's music. It has that genuine light, golden color which is the only fitting one for a musical comedy."

The Naples Monitor summed it up well when they printed in their paper of 2 October 1807 the following sentiments:

"Cimarosa's name is immortal in the annals of music. ...His ideas are always fresh and diverse, his concepts harmonious and well-sustained, his melodies suave with a free accompaniment, the melodies memorable and not oppressive, while the musical phrases are rich in expression and full of sentiment. All the musical elements are united in the most estimable manner in the music of Cimarosa..."

* from *Domenico Cimarosa: His Life and His Operas* by Nick Rossi and Talmage Fauntleroy, work in progress. Used by permission.

The earliest ancestor of Cimarosa's *Il matrimonio segreto* is a comedy entitled *The Clandestine Marriage* by Coleman and Garrick which had been produced in London at Drury Lane in 1766. It is entirely possible (and assumed as fact by most musicologists) that the theme of the play had, in turn, been suggested by one of Hogarth's famous series of six pictures entitled Mariage a la mode (presently hanging in London's National Gallery).

Hogarth, who knew Fielding's novels, had in mind, "the conventions not of a novel but of a play, and in his *Autobiographical Notes* he continually seeks an analogy in the stage: "Let figure(s) be consider(ed) as Actors dresed for the sublime genteel comedy or same in high or low life." The theme of his Mariage a la mode was concerned with "a Variety of Modern Occurences in High Life," a comic parody on the practices of such high-spending yet vacuous gentlemen as society could produce. The first painting of the series is titled "The Marriage Contract," and in it--according to the art critic David Bindman

...The need for the Earl to sell his son in marriage comes from his fashionable extravagance in building a vast Palladian mansion with a pretentious double loggia. ...The paintings on the Earl's wall represent the taste of connoisseurs for darkened Old Masters, and the martydroms and assaults on the human body refer to the depredations of the Earl's creditors. The possibilities for humour are infinite; a wall-mirror with a sconce has, instead of a reflecting glass, a hideous gorgon's head, and the ceiling painting of Pharoah being drowned in the Red Sea suggests a ludicrous breach of decorum in placing a watery scene at a great height, a joke at the expense of wall painters. ...

In the second painting the steward who comments despairingly on a sheaf of bills is treated without sympathy; a book entitled *Regeneration* sticking out of his pocket reveals him to be an "Enthusiast" and follower of a chillingly Puritanical sect. The unpaid bills and the Kentian interior suggests the son is following in his father's footsteps, and he has carried bad taste to even more inventive heights by purchasing such creations as the elaborate clock-cum-wall sconce and Chinese porcelain. Hogarth's criticism of the heir's taste is, in its own way, perfectly conventional. He objects above all to breaches of decorum or propriety, for example, in placing an erotic picture of a Jovian *amour* on the same wall as a group of saints, or surrounding a fake Roman bust with Chinese objects, in themselves an example of irregular taste.

It seems quite likely that these Mariage a la mode paintings directly influence the writing of the play, *The Clandestine Marriage*, since Hogarth not only knew David Garrick, but had painted his portrait in 1745, three years after the actor had made his successful stage debut as Richard III (it was in this role that Hogarth painted his portrait).

David Garrick co-authored "The Clandestine Marriage" with the elder Coleman. Just how much of a share each playwright had in this collaboration has never been discovered. Garrick was credited with having invented, and played to perfection, the part of Lord Ogleby, a character which was dropped in fashioning the opera libretto. George Coleman, the younger, wrote in 1820 that "the outlines of the plan, and of the principal characters were designed by Coleman."

Garrick, at any rate, wrote for the comedy a prologue which begins:

Poets and Painters, who from nature draw
Their best and richest stores, have made this law:
That each should neighborly assist his brother,
And steal with decency from one another.

This law is still in force! Garrick invoked it to defend the dramatists' stealing from "matchless Hogarth." Little could he have known how, in turn, his own work would be pilfered for additional plays, the first off-spring being *Sophie, ou le Mariage cache*, a comedy given in Paris at the Theatre de la Comedia Italienne with music by one Joseph Kohaut, a Bohemian army trumpeter who had deserted, gone to France, and entered the service of the Prince de Conti. Then followed *Le mariage Clandestine*, a one-act comic opera produced in Paris at the Theatre Montansier in 1790 with music by Francois Devienne, a virtuoso on the bassoon and other wind instruments, a prolific composer who studiously penned music for eight hours everyday. That he died in an insane asylum probably is more the result of his activities as a bassoonist than a composer.

Operatic "borrowing" was a sign of the time. The librettist for Cimarosa's *Il matrimonio segreto*, for example, was the original author of a libretto known as *Don Giovanni*. It was from this book by Bertati that Da Ponte derived directly his book for Mozart's *Don Giovanni*! It is interesting to note that when Emperor Joseph II died in 1790, Da Ponte--until then Court Poet--incurred the displeasure of Leopold II (the Emperor who commissioned Cimarosa's *Matrimonio*) who had Da Ponte expelled from Vienna. Fate's "delicate irony" - Bertati became his successor. Fate's "gentle irony" - Mozart's *Don Giovanni*, in 1788, had met with an indifferent reception in Vienna.

For a time Cimarosa had served the court of Catherine the Great in Russia, a not-too-pleasant assignment. It was thus with pleasure that the composer returned southward and stopped in Vienna. In his absence, Leopold II had ascended to the throne, a ruler whom Cimarosa had known in Italy when Leopold II had been the Grand Duke of Tuscany. On Cimarosa's appearance in Vienna he was summoned by Leopold II who replaced Salieri as Kapellmeister with Cimarosa and offered him an honorary annual stipend of 12,000 florins (about a quarter-million dollars) along with luxurious accommodations in the palace. The Emperor urged Cimarosa to begin immediately on a comic opera, and for this purpose placed the Court Poet, Giovanni Bertati (Metastasio's successor) at his disposal. Together Bertati and Cimarosa created one of the masterpieces of comic opera.

Mounted in Vienna 133 times in the years following its introduction, it was produced during its first year of existence (1792) in Prague, Leipzig, Dresden, Monza (first Italian appearance) and Milan. The following year it appeared in opera houses throughout Italy, as well as, in Barcelona, Madrid, Lisbon, London, Trieste, Ljubljana, St. Petersburg, and Charlottenburg. Performances in other languages followed--French, German, English, Danish, Polish, Swedish, and even Russian.

Domenico Cimarosa

Though Domenico Cimarosa is undoubtedly the most important and popular Italian composer before Rossini's ascendancy, and his more than 60 operas have filled the opera houses of the world for the last 200 years with his glorious melodies and comic wit, very few factual details are known about his life and activities. How many wives did he have, and was there a mistress amongst them? How many children did he have? Why did he change the spelling of his name from Cimmarosa to Cimarosa with one m?

According to a baptismal record, it is known that Domenico Nicola Cimarosa was born on the 17th of December, 1749 in Aversa, a small community to the north of Naples by about 25 miles. His father was a brick mason who, several days after Domenico's birth, moved to Naples to take up work on the royal palace which was being built on a mountain which overlooked all of Naples and its bay, a structure known on its completion as Capodimonte. Gennaro Cimarosa fell to his death from a scaffold while working on that new building. At the time, Domenico was still a baby. In order to support herself and her family, Cimarosa's mother was able to obtain work as a laundress in the monastery attached to their parish church.

Domenico soon attracted the attention of the parish organist, Father Polcano, who gave him music lessons. Progress was rapid and through the intervention of the church and his widowed mother, Domenico was admitted in 1761 (age 11 or 12) to the Conservatory of Santa Maria di Loreto, one of the institutions maintained by the church to help educate orphans.

Cimarosa remained at the conservatory for about ten years and became, according to his instructors, an able violinist and keyboard player, and was also a gifted singer. After he left the conservatory he continued his singing lessons with Giuseppe Aprile, one of the celebrated castrati of his day. It was principally as a composer, however, that Cimarosa established himself while still a student. There is a possibility that amongst others, Cimarosa studied with Piccinni at the conservatory.

During the Carnival season of 1772, Cimarosa's first operatic production was professionally mounted--*Le stravaganze del conte* (*The Count's Eccentricities*). Although the New Grove states that "it was at first difficult for Cimarosa to compete successfully with Piccinni and Paisiello," it must be remembered that they were already well-established, mature composers, Cimarosa at this point, a lad of 23, making his professional debut as an opera composer.

In 1777, when Cimarosa was 28, the first of his many opera premieres in Rome took place, and the first at Venice followed four years later. According to Jennifer E. Johnson, the Cimarosa authority, "his operas soon came to be heard in all the leading Italian centres, and before long he was one of the most popular opera composers in the country. By the mid-1780's (Cimarosa was then 35) he was established on both national and international levels."

In addition to his activities in composing for the operatic stage, Cimarosa was also engaged as a professional organist. In November of 1779 he had been appointed supernumerary organist (without pay) for the Royal Chapel in Naples. Six years later he was promoted to the position of second organist with a monthly salary of eight ducats (about \$180) which continued to

be paid to him even when he was on tours away from Naples. From the early 1780's he also held an appointment as maestro at a Venetian conservatory for girls, the Ospedaletto, and it was for them he composed his early oratorio *Absalom*. Since several of his following operas refer to the Ospedaletto, it must be assumed that he retained his post in Venice even when he was absent from that city.

In 1787, the 38-year-old composer was invited to St. Petersburg to replace Giuseppe Sarti as Maestro di cappella at the court of Catherine II. According to his earliest biographers, he left Naples by a ship that called at the Tuscan port of Livorno, and he is supposed to have met the Grand Duke Leopold of Tuscany, a most important event in the light of later occurrences. It is thought that most, if not all, of Cimarosa's piano sonatas were composed at this time for performance at the Grand Duke's palazzo in Florence.

Cimarosa then traveled northwards through Parma, Vienna, Krakow and Warsaw, being ceremoniously honored in each of these principal cities before his arrival in St. Petersburg at the beginning of December. During his residence in Russia from 1787-1791, the country was in the process of a retrenchment in the court musical establishment. The Italian opera company which the court maintained was regularly growing fewer in number so that only three singers were left by 1790! It was obvious that Cimarosa was no longer needed at the court, and left as soon as his contract expired in 1791.

Cimarosa arrived in Vienna later in 1791 and was immediately appointed Kapellmeister by Emperor Leopold II, the former Grand Duke of Tuscany that Cimarosa had met in Livorno. All seemed to be going extremely well for the composer following his difficulties in Russia. Leopold commissioned two more operas and established the composer in a luxurious apartment in the Imperial Palace, and given a large stipend. *Il matrimonio* had not only been a tremendous success in Vienna, but within two years had proved itself the most popular of all operas up to that time throughout Europe.

Less than a year after Cimarosa arrived in Vienna, Leopold II died. The Emperor's successor immediately released Cimarosa as Kapellmeister and reinstated Salieri. Although Cimarosa lingered in Vienna until the next year, he was happy to return to his native Italy as a composer whose works were in demand everywhere.

Cimarosa probably returned directly to Naples, as he was appointed first organist at the royal chapel in November of 1796, this time at a salary of 10 ducats (\$200). Unfortunately for Cimarosa, though he thought otherwise at the time, Naples was occupied by republican forces in January of 1799, and the "Parthenopean Republic" was founded in the city. Cimarosa, in sympathy with their cause, composed a hymn to words by Luigi Rossi which was performed at the official ceremony of May 19, at which the royal flag was burned. Less than two months later, however, King Ferdinand and his troops recaptured the city. Trying to ride with the wind, Cimarosa thereupon composed (at the suggestion of a priest) a cantata in praise of Ferdinand which was performed in September of that year. Although Cimarosa composed other works for the king, His Majesty seemed unable to shake his fury at having this court musician celebrate his overthrow and had Cimarosa thrown in prison.

According to Cimarosa's earliest biographers, not always accurate, he was spared the death sentence because of the intercession of friends and admirers (among them Cardinals Consalvi and Ruffo, and Lady Hamilton). On his release, Cimarosa returned to Venice.


Domenico Cimarosa was 50 when he made this final move from Naples to Venice where he was invited to compose a new opera (probably his 65th), *Artemisia*, but he did not live to complete it. Undoubtedly his four months in the Neapolitan prison had undermined his health. He died on January 11, 1801. Rumors were widespread that he had been poisoned at the insistence of Queen Marie Caroline of Naples. The anger of public opinion in this instance forced the government to publish a medical report which certified that Cimarosa had died from an internal ailment.

Cimarosa was buried with great pomp and ceremony in the Church of San Angelo, a splendid catafalque later erected there which was covered with a mantle of gold-embroidered velvet and surrounded by other arrangements on the high altar. For the unveiling, vast instrumental forces performed the *Dies Irae* before the Signori of Venice.

These inspired tributes to Cimarosa along with several others were, at best, transcendental. The church of San Angelo was demolished in 1837 and his bust by Canova for the Partheon in Rome has been removed to the Galleria of the Campidoglio.

GLOSSARY

allegretto	a tempo between andante and allegro, <i>allegretto</i> being a diminutive of <i>allegro</i> which indicates a moderately quick movement.
allegro	a tempo indication meaning merry, cheerful, joyous; a fast tempo.
alto	lowest female singing voice, sometimes called <i>contralto</i> . In older music <i>alto</i> may refer to a man's voice in the falsetto range.
andante	tempo marking derived from the Italian verb <i>andare</i> = "to walk," generally taken to mean a tempo between allegretto and adagio, "a very moderate walking speed." (<u>Harvard Dictionary of Music</u>)
andantino con moto	tempo marking indicating "somewhat faster than <i>andante</i> ," <i>con moto</i> adding "with movement"
aria	term commonly used to describe either a tuneful vocal piece or an extended solo in opera.
baritone	middle ranged male voice (lower than a tenor, higher than a bass).
bass	lowest pitched male voice.
brass	a family of instruments found in an orchestra which are all played by means of wind generated by the player, the instruments all being made of brass. The family includes, from highest to lowest: trumpet, French horn, trombone, bass trombone, tuba.
cast	the group of performers to whom parts are assigned.
coach	a musical coach helps train singers in the performance of a role, especially as it relates to correct pitches, rhythms and pronunciation.
conductor	one who directs a group of musical performers (singers, instrumentalists, or both). It is his job to make the group perform together, at the correct tempo (speed) and with the proper expression.
costumer	the person responsible for all the clothes worn on stage--choosing the design with reference to the character portrayed, the singers own physical appearance, the mood of the opera, the time and locale of the opera, the overall design of the stage set and lighting with reference to colors.
crescendo	growing gradually louder.

<i>director</i>	the person who designs and executes that which one sees on stage during a performance. In the preparation of a production, the director acts as the eye of the audience. During the rehearsals he assists the singers in their visual appearance and movement on stage, developing a cogent design that incorporates all the visual elements: singers, chorus, supernumeries, stage sets, costumes, and lighting.
<i>dowry</i>	custom of the 18th century in which the father or family of the bride gives money, goods and/or estate to the future husband.
<i>duet</i>	a piece for two performers of equal importance.
<i>dynamics</i>	the volume level of a note, a phrase, a passage; the loudness and softness and variants thereof.
<i>ensemble</i>	a piece for several soloists, either with or without the chorus.
<i>fermata</i>	generally indicated by the symbol  which means to hold (literally "to stop") for a moment at this point, a break in the flow of the underlying pulse.
<i>finale</i>	the concluding section of an act of an opera, often of considerable length and subdivided into smaller sections, with contrasts of tempo and key.
<i>forte</i>	loud when referring to dynamics.
<i>fortissimo</i>	very loud when referring to dynamics.
<i>libretto</i>	literally "little book" in Italian; acknowledged to mean the text of an opera, its words, and stage directions.
<i>light designer</i>	the person responsible for arranging and operating the various spotlights, floodlights and other lighting elements used on stage during a production.
<i>mezzo-soprano</i>	the middle-ranged female voice.
<i>opera</i>	a dramatic work in which the whole, or greater part, of the text is sung with instrumental accompaniment.
<i>orchestra</i>	a composite and corporate instrument compounded of certain bowed-string, plucked string, woodwind, brass-wind and percussion instruments, with the important qualification that each string part is played on a number of instruments, whereas each wind and percussion part is played on only one instrument.
<i>overture</i>	music for the orchestra to play before the curtain goes up on stage, a bit of music which will lead the patrons from the everyday world into the magical world of music.

<i>piano</i>	soft when referring to dynamics.
<i>pianissimo</i>	very soft when referring to dynamics.
<i>piu allegro</i>	piu means "more" in Italian, thus "more quickly."
<i>recitative</i>	a vocal style designed to imitate and emphasize the natural inflections of speech. It is usually employed with more or less narrative prose texts. In the recitative, the purely musical principles of vocal melody, phrase, and rhythm are largely disregarded, being replaced by speechlike reiteration of the same note, slight inflections, irregular rhythms, purely syllabic treatment of the text.
<i>set designer</i>	the person responsible for the visual appearance of that which is seen on stage, including the set itself, and the furniture and decorative pieces.
<i>soprano</i>	highest female singing voice.
<i>staccato</i>	a reduction in a note's written duration, usually cut in half.
<i>stage director</i>	(see <i>director</i>)
<i>stage rehearsal</i>	the exercise, drill or practice held on stage, usually in private, in preparation for a public performance.
<i>stage set</i>	that which is the physical setting or scenery seen on stage, sometimes described as a three-sided room with the proscenium opening serving as an invisible fourth wall.
<i>strings</i>	instruments which produce their tone by means of a bow which is drawn across cat-gut (nowdays plastic) strings. The family includes (from highest to lowest) violin, viola, cello, (violoncello) and bass viol (contrabass, double bass).
<i>tempo</i>	the speed of the music as determined by its indicated pulse.
<i>tenor</i>	highest pitched male voice.
<i>woodwind</i>	a member of a family of instruments which are played by means of wind-generated by the breath of the player, the instruments originally all made of wood. The family includes, from highest to lowest, piccolo, flute, oboe, English horn, clarinet, bass clarinet, bassoon, contrabassoon.

Marriage with Great Nobility

Libretto by Giovanni Bertoti

English text by James Lucas & Janet Baxter Pele*

Domenico Cimarosa**

The Secret Marriage

Allegro

p

1

4

4

f

Mar - iage with

7

7

*Used by permission Theodore Presser Co.

**Piano reduction permission Nick Rossi

10 great no - bil - i - ty

10

This system contains measures 10, 11, and 12. The vocal line (treble clef) has a key signature of two sharps (F# and C#). Measure 10 contains the lyrics 'great no - bil - i - ty'. The piano accompaniment (grand staff) features a steady eighth-note bass line in the left hand and a melody in the right hand with eighth and quarter notes.

13 I have ar - ranged for you

13

This system contains measures 13, 14, and 15. The vocal line continues with the lyrics 'I have ar - ranged for you'. The piano accompaniment maintains the same rhythmic pattern as the previous system.

16 Yes, I did it Yes!

16

This system contains measures 16, 17, and 18. The vocal line has the lyrics 'Yes, I did it Yes!'. The piano accompaniment continues with the established eighth-note bass line and right-hand melody.

19 Yes! Our Bar - on - ess Li - set - ta

22 Yes! Yes! My dream has now come

25 true Now dear-est El - i - set - ta You'll have a no - ble ti - tle My

30 dear-est El - i - set - ta, come give pa - pa his due— My dear-est El - i -

35 set - ta, come give pa - pa his due *p* En - joy it to the *crescendo*

39 full - est! En - joy it to the full - est! I've

Musical score for measures 42-44. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The lyrics are: "done it all for you I've done it all for". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a simple bass line of quarter notes.

42

Musical score for measures 45-46. The vocal line (treble clef) has a key signature of two sharps (F# and C#). The lyrics are: "you!". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The right hand plays a chordal accompaniment, and the left hand plays a simple bass line. The piece ends with a double bar line.

45

Ceremony Is So Tedious

Andantino con moto

1

f

4

p

Cer - e - mon - y is so

p

7

te - dious Ver - y - sim - ply I shall meet you

10

13 Love - ly fam' - ly pray per - mit me to — ex —

13

16 press my great de - light that I may greet you, pray per - mit me to ex -

cres.

cres.

16

18 *f* press my great de - light that I may greet you *p*

18

21 Don't dis - turb your - self I don't

21

24 want it No! No! I'm not used to be - ing for - mal

24

27 Sir I feel that I am hon - ored

27

(To Fidalma)

29 Here you see your hum - ble ser - vant

29

31 Such a du - ty is a pleas - ure

31

(To Elisetta)

33 And I kiss your love - ly hand

p

p

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a measure rest, followed by the lyrics 'And I kiss your love - ly hand'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand has a melodic line with a trill on the final note, while the left hand provides a simple harmonic accompaniment. Dynamics include a piano (*p*) marking.

33

(To Carolina)

35 Here she is this must be she This must be

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with a measure rest, followed by the lyrics 'Here she is this must be she This must be'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand has a melodic line with a trill on the final note, while the left hand provides a simple harmonic accompaniment.

35

37 she, there is no oth - er I can see, there is no oth - er it could

pp

This system contains a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps. It begins with a measure rest, followed by the lyrics 'she, there is no oth - er I can see, there is no oth - er it could'. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand has a melodic line with a trill on the final note, while the left hand provides a simple harmonic accompaniment. Dynamics include a pianissimo (*pp*) marking.

37

39

be!

f

She's im - pressed with me I know, with me I

39

44

know, with me I know, with me I know!

44

49

49

A Contract Is a Contract

Allegretto

1

1. GERONIMO: A con tract is a
2. BARON: If you will pay at -

p

3

con - tract is a con - tract is a con - tract And
ten - tion just a mo - ment just a mo - ment If

3

5

I ——— will hold you to it hold you to it hold you
 you ——— will pay at - ten - tion just a mo - ment just a

5

7

to it! My daugh - ter you will mar - ry, my daugh - ter you will
 mo - ment We might reach some a - gree - ment, if you were not so

pp

7

11

mar - ry! A con - tract is a con ——— tract, she's yours no mat - ter
 an - gry! But if you think to force ——— me, I'd say you bet - ter

f staccato

11

15 what! not! No mat - ter
You bet - ter

pp

15

18 what no mat - ter what no mat - ter what!
not you bet - ter not you bet - ter not!

pp

18

21 No mat - ter what no mat - ter what no mat - ter what, and I re -
You bet - ter not you bet - ter not you bet - ter not! I tell you

21

24

peat it: she's yours no mat-ter what! She's yours no— mat— ter—
 plain - ly: I say you bet-ter not! I say you— bet— ter—

f *ff*

24

28

what! She's yours no mat - ter what!
 not! I say you bet - ter not!

28

What a Marvelous Occasion

Piu Allegro

1


What a



3

mar - vel-ous oc - ca - sion

What tre -



6

men - dous ju - bi - la - tion!



9

There will be the great - est

11

feast and cel - e - bra - tion

13

There will be the great - est feast and cel - e - bra - tion, hap - pi -

16 ness for ev' - ry - one

18 *f* *p*
 GIRLS: Quick - ly write to the re - la - tions BOYS: Yes! You write to the re -

20 *f* *p*
 All our friends must be in - vi - ted Yes! Our friends must be in -
 la - tions

22

f *p* *f* *p*

vit - ed There'll be sing - ing There'll be sing - ing There'll be danc - ing There'll be

22

24

f *f*

danc - ing And they all will, And they all will join,

24

26

p

will join the the fun! fun!

26

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